

The University of Alberta Department of Music presents:

MUSIC AT CONVOCATION HALL



“Songs of Love and War”

Sunday, February 8, 2009

7:15 pm Pre-concert Talk by **Adam Wead**

8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Hor che 'l ciel e la terra e 'l vento tace
Così sol d'una chiara fonte viva

Claudio Monteverdi
(1567-1643)

Quel Sguardo sdegnosetto
Ohimè ch'io cado

Su, su, su pastorelli vezzosi
O mio bene, o mia vita

Ardo e scoprir, ah! lasso, io non ardisco
O sia tranquillo il mare o pien d'orgoglio

Chiome d'oro, bel thesoro

Lamento d'Arianna

Prima Parte

Seconda Parte

Terza Parte

Quarta Parte

Intermission

T'amo mia vita
Sfogava con le stele
Si ch'io vorrei morire
Zefiro Torna E' l Bel Tempo Rimena

Voglio di vita uscir

Lamento della Ninfa

Altri canti di Marte e di sua schiera
Due belli occhi fur l'armi onde trafitta

Jolaine Kerley, soprano
Rebecca Claborn, mezzo soprano
Wendy Grønnestad, alto
John Brough, counter-tenor
Timothy Shantz, tenor
Rod Olson, tenor

Leonard Ratzlaff, baritone
Susan Flook, violin
Heather Bergen, violin
Adam Wead, theorbo
Ronda Metszies, cello

Translations

Hor che 'l ciel e la terra e 'l vento tace

Now that sky, earth and wind are silent
And sleep immobilizes beasts and birds,
While Night circles in her starry chariot
And the sea lies waveless in its bed,
I am awake, I think, I burn, I weep, and she
that undoes me
Is always before me to my sweet sorrow.
War is my condition, full of anger and grief,
And only when thinking of her do I find
some peace.

Così sol d'una chiara fonte viva

Thus from a single bright and living fountain
Arise the sweet and bitter on which I feed.
One hand alone cures me and stabs me.
And, so that my torture may never end,
A thousand times daily I die, a thousand I am
born,
So distant am I from my salvation.

Quel Sguardo sdegnosetto

The haughty look, brightly threatening;
that poisoned dart flies to strike my breast,
beauty, for which I burn, and am beside
myself,
would me with that look – heal me with that
smile.

Arm yourselves, eyes, with the harshest
severity;
Pour onto my heart a shower of sparks,
but let your lips not be slow to revive me
from death,
Strike me with that look, but heal me with
that smile.

Beautiful eyes, to arms! I will prepare my
heart for you.
Take delight in striking me Until I faint,
And if I lie vanquished by your arrows
let those looks crush me – but let that smile
heal me.

Ohimè ch'io cado

Alas for me, I tumble down, alas for me,
my foot slips again
just as it did before.
and my lost
and withering hope
must I
once again water
with fresh tears.
Of this old passion
I again feel
in my heart,
now that a beautiful face has broken,
as well as the loved glances

the hard enamel of these icy thoughts
with which I, the unfortunate
have armed myself.

I was fool enough to think
I should have a sure shield
against the naked archer.
and yet I who am so warrior-like,
what a coward I am
I will not endure
the enticing blow
of a single glance.

O immortal champion
I am angry how so weak
You are fleeing;
like an enchanted man who has lost his way
in glass armour, you have led me
disloyal one against a sword
made of hard diamond.

How powerfully punishes
tyrannous love the daring
of a rebellious soul,
a kind word, a serene face, a charming
wonderment
can tie again
a liberated heart.

Eyes, beautiful eyes if for you
virtue has always been fair,
and mercy true
Oh, do not deny me
the glance and the laughter;
so that my prison
on such a beautiful ground
should become a paradise.

Su, su, su pastorelli vezzosi

Come, come, come, charming shepherd lads,
run, come
to see and enjoy the pleasant breezes
that brings us smilingly.
See the meadows full of fragrant flowers
that smile festively as if appears in its beauty.

Come, come, come, songbirds,
give vent, give rein,
by singing, by rejoicing, to your voices
beloved
by the sun that gilds the mountains,
and, on the little branches
full of lovely little flowers,
recite the honors of his comely rays.

Come, come, come, babbling brooks,
Flow charmingly
to rejoice, to sport as is your custom,
seeing with what splendours the springtime
is clothed
and with what flashes of color
the fields are dotted,
promising true joys to all hearts.

O mio bene, o mia vita

O my dear one, my life,
let me languish no longer,
do not deny me aid,
for I feel myself dying.
No more war of love, no more sweetheart.

O lovely eyes and glances,
let me suffer no longer,
do not cause me more anguish,
for I feel myself fainting.
No more war of pain, no my dearest.

O my sweetheart, my light,
don't be cruel to me any more,
and don't deny me peace,
because I am faithful to you.
No more war of trouble, no more joy.

Ardo e scoprir, ah! lasso, io non ardisco

I burn and, alas, I do not have the courage to
reveal
That burning which I bear hidden in my
breast.
And I constantly languish, all the more
sorrowful
Because my sorrow is concealed.
Sometimes in my mind I make a thousand
plans
To dispel my fear by loosening my tongue,
And then, turning bold, I am not afraid
To call for help for the killing torture.

But if I happen to approach her directly
To find delight and peace for my woe,
My face quickly turns pale
And I am compelled to cast my eyes
downward.
I would like to speak by dare not; therefore I
begin
Tremblingly and hold back. Finally, if my
tongue,
Messenger of my heart, wishes to disclose my
feelings,
My words are cut short on my lips.

O sia tranquillo il mare o pien d'orgoglio

Whether the sea be still or swelled with pride,
Never shall I turn my feet away from these
waves;
I await you here, and here, a betrayed lover,
I lament and complain of your [lack of]
faithfulness.
I am wont often to climb up these cliffs
To see if your ship is already returning;
Here I sit down and weep, so that the sea
Thinks I am a fountain, and the seaman
thinks I am a rock.
And often, too, I send you as messengers,
To tell again of my grief and torment,
The light zephyrs of the wandering air,
But you do not return, Phyllis, and my lament
Is dispersed by the breeze; such thanks may
he hope for
Who entrust his heart to a woman and his
prayers to the wind.

Chiome d'oro bel thesoro

Golden locks, lovely treasure,
You bind me in a thousand ways,
Whether you knot or unknot yourselves.

Whitest Choicest pearls,
If the roses cover you
Uncover, You wound me.

Living stars Who, so fair
And charming, sparkle so,
If you laugh, you kill me.

Precious, Amorous,
Beloved Coral lips,
If you speak, you ravish me.

O fair yoke In which I rejoice,
O sweet death,
O wound, Which I welcome

Lamento d'Arianna

Prima parte
Let me die,
Let me die;
And how can I possibly be consoled
In this cruel fate
In this great suffering?
Let me die.

Seconda parte
O Theseus, O my Theseus
Truly I would tell that you are really mine,
But alas, cruel one, you are taken from my eyes.
Return, my Theseus,
Return, Theseus, O God.
Return in your footsteps to see the one
Who for you has left her fatherland and her kingdom,
And who in this land still,
A prey to pitiless and cruel breasts,
Will leave her naked bones.
O Theseus, O my Theseus,
If you knew, O God,
If you knew, alas! How tormented is
Poor Arianna,
Perhaps, perhaps repentant,
Would you turn your ship towards these shores,

But, with the siren breezes
You go off happy, while I weep here;
For you Athens prepares
Joyous and superb festivities, while I remain here,
A prey to the wilds on these solitary shores;
You by each of your old parents
Will be embraced in joy, while I
Will see you no more, o mother, o father mine.

Terza Parte

Where, where then is the fidelity,
That you swore so much to me?
Is this then the high seat
Of my ancestors that you put me on?
Are these the crowns
With which you adorn my head?
These are the sceptres,
These the jewels and the gold;
To leave me abandoned

To the wild beasts who tear and devour me!
Ah! Theseus! Ah! My Theseus,
Will you let me die,
Weeping in vain, crying out in vain for help,
Wretched Arianna
Who was faithful to you and gave you life and glory?

Quarta Parte

Alas! He replies not.

Alas! More than aspic, he is deaf to my laments.

O clouds, o storms, o winds,

Drown him in those waves.

Rush orcs and whales

And with his filthy members

Fill up the deep abysses.

What am I saying, ah, what raving is this?

Wretched am I, alas, what have I asked?

O Theseus, o my Theseus,

No, it is not I,

It is not I who hurl such curses;

It is my anguish that speaks, it is my pain;

Yes, it is my mouth that speaks, but not my heart.

T'amo mia vita

"I love you, my life," my dear life

says sweetly to me, and with this single most sweet phrase

she seems to transform her heart happily in order to make me master of it.

O words of sweetness and delight!

Take them quickly, Love,

imprint them on my breast!

Let my soul breathe for them alone.

Let "I love you, my life" be my life.

Sfoga con le stele

In converse with the stars

a man is sick with love

gave vent to his pain beneath the night sky,

and, gazing at them, said:

"O lovely images

of the idol whom I adore,

just as you show

her rare beauty to me

when you shine like this,

if you could only show her

the ardent flames that burn me!

Then with your golden countenance you would make

her compassionate just as you make me affectionate."

Si ch'io vorrei morire

Yes, I would like to die,

Love, now that I kiss

The beautiful lips of my beloved sweetheart.

Ah, dear, sweet tongue,

Give me kisses so moist

That I perish from their sweetness upon her breast!

Ah, my life, please crush me

To your white bosom until I faint!

Ah, lips, ah, kisses, ah, tongue, I say once more:

"Yes, I would like to die."

Zefiro Torna E'l Bel Tempo Rimena

Zephyr returns and the sweet season brings back

Flowers and herbs, his gentle kin,

And the warbling of Procne and the laments of Philomana

And the candid and vermilion Spring.

The meadows smile and the heavens are serene again,

Jupiter rejoices to see his daughter,

The air and the water and the earth are filled with love,

Every animal begins to love again.

But for me alas, return the heaviest

Sighs that from the depth of my heart arise

The cause is she who to Heaven carries off the keys;

And the song of the birds, the flowers of the countryside,

And the sweet actions of beautiful and honest ladies

Seem like a desert with fierce and savage beasts.

Voglio di vita uscir

I want to leave this life;
I want these bones to fall into dust
and these limbs to turn to ashes,
and my sobs to disappear into the shadows.
Now that foot which adorns the soft grass
always flees from me, and cannot be
restrained
by the bonds of Cupid.
I want to abysses to see my anguish,
and the furies to weep over my bitter
suffering,
and the damned to yield to my torments.

Let the cruel god keep your pride
to add pitilessly to that of the others,
I renounce you, and I do not want my hopes
in you to be crushed any more.
The tomb opens, I proclaim my death to
you.
Spare a tear, and at the end give me
a single message out of belated pity;
and if, by loving, I have offended you.
Forgive me, at last.

Lamento della Ninfa

Phoebus had not yet brought daylight to the
world
when a maiden came out of her own
dwelling.
On her pale face her sorrow could be
observed,
often a great sigh would issue from her heart.
Thus treading the flowers she roamed now
here, now there;
her lost love she goes about bemoaning thus:

"Love, where is the fidelity that the traitor
swore?
Love," she said; looking at the sky, she stayed
her feet.
"Make my love return as he used to be,
or kill me [yourself] so that I may no longer
suffer so.
I don't want him to utter sighs any more
unless he is far from me;
no, no, for he will no longer tell me his
sufferings, by my faith!
Because I am consumed with love for him,
he is filled with pride;

yes, yes, if I shun him he will entreat me
again.
If that woman has a brow fairer than mine is,
she surely does not bear in her heart such
true fidelity, my love.
Nor will he ever have such sweet kisses for
those lips,
nor more tender ones-ah, be silent, be silent,
for he knows it all too well.

(Poor girl! ah no, no longer can she withstand
such coldness.)
Thus amid indignant tears she uttered her
words to the sky;
thus in loving hearts love mingles fire and ice.

Altri canti di Marte e di sua schiera

Let others sing of the bold assaults
and honoured enterprises of Mars and his
troop,
their bloody victories and contests,
the triumphs of horrid, fierce death.
I sing, O Love, of all the mortal injuries
I had to endure from this warrior maiden of
yours,
how a look conquered me, how a head of
hair captured me,
a story pitiful by true.

Due belli occhi fur l'armi onde traffitta

Two lovely eyes were the weapons by which
my afflicted soul was laid low and instead of
blood
shed bitter tears for a long while.
You, through whose valor my invincible
enemy
won the victory and the vaunt over me,
if you have given death to my heart, give life
to my song.

Claudio Monteverdi (1567–1643) and the Songs of Love and War

Claudio Monteverdi is considered to be among the greatest composers of the Baroque era, particularly in the genre of madrigal, opera and *intermezzi*, although he also composed liturgical music, sacred songs, and other secular music. His early musical training was with Marc'Antonio Ingegneri (1535–1592), the *maestro di cappella* of the cathedral in his hometown of Cremona. He published his first book of madrigals at the age of 15 and dedicated them to Ingegneri. In 1590, he moved to Mantua where he gained employment as a court musician in the employ of the Duke of Mantua, Vincenzo I Gonzaga (1562–1612). He also continued his studies under the head musician and composer at the court in Mantua, Giaches de Wert (1535–1596). Monteverdi learned much of his text painting technique from his studies with Wert as he matured as a composer.

Monteverdi remained in the employ of the Gonzaga court, traveling between the court in Mantua and his family in Cremona with very little pay and little in recognition or overt respect from the Gonzaga family. In the summer of 1613 he won the appointment of *maestro di cappella* at San Marco in Venice where he was guaranteed a much better wage and better work. His abrupt departure from the Mantua court was a blow to the princely family there.

Monteverdi flourished after he settled in Venice, where he would spend the rest of his life. He was well known throughout the Italian peninsula and was courted by many powerful princely families such as the Medicis and other powerful courts from throughout Europe. He was renowned for his treatment of dramatic music in opera, *intermezzi*, and madrigals. His wit, sense of humour, and his fiery disposition are evident in his writings and his music. Monteverdi died in Venice in the late fall of 1643.

By the time Monteverdi published his Eighth Book of Madrigals, multi-voiced madrigals had fallen out of style and had been replaced by the monodic style of text setting. Regardless, or perhaps in spite of this trend, he continued to compose using two or more voices, taking full advantage of the rich musical lines and what he felt to be a greater range of emotions and musical meaning that can not be found in monody. Monteverdi gave his Eighth Book of Madrigals (1638) the curious subtitle of *Madrigali Guerrieri et Amorosi* (Songs of War and Love) and although the themes of love are easy to spot, the theme of war is not, as it is not a war in the sense of physical battle, but the battle of the sexes. The musical relationship of the voices in Monteverdi's polyphonic style also evokes love and war through the treatment of the voices as they move both independently in their individual musical lines, and as a group against the continuo accompaniment. This aesthetic of the polyphonic madrigal style is one that Monteverdi excelled at and it is what sets him aside from other madrigal composers. In the introduction to the Eighth Book, Monteverdi wrote that his music in this book demonstrated his new interpretation of *concitato* (agitation) in music. He describes that this is to be played and sung as sixteen evenly timed pulses to the beat indicated to convey agitation and anger. This style can be found throughout the songs of the Eighth Book.

While the madrigals *Hor che 'l ciel e la terra* (Now while the Sky and the Earth) and *Così sol d'una chiara fonte viva* (Thus from a single source) are not the first in the Eighth Book of Madrigals, they are the most fitting to begin an evening of madrigals about love and war. These two songs are the two sections of a single poem. The songs open with the grounded sounds of the lower voices in a slow tempo as the poet sings of his grief of love lost as nighttime sets in. More action and movement occur in the voices in the second song depicting quiet yet bustling activity as the poet declares his desire to remain embattled in love despite his wounds.

Quel sguardo sdegnosetto (That scornful little glance), *Ohimè, ch'io cado, ohimè* (Alas, I am falling), and *Voglio di vita uscir* (I want to leave life) are three of only a handful of songs that Monteverdi composed for a single voice. The first is from Monteverdi's *Scherzi Musicali* (1632), a collection of light songs in the newly popular style of monodic text settings. The second is from a similar collection, *Quarto Scherzo della ariose vaghezze* (1624) amassed and published by Carlo Milanuzzi. The third was not published during Monteverdi's life, but only discovered in the early part of the twentieth century among the collection of his manuscripts in Naples. The single vocal line and simple monodic setting sets these songs apart from his polyphonic madrigals, and demonstrate Monteverdi's skill with the popular musical style of the day. Due to the monodic setting, all three of these songs are afforded texts that are unusually long for Monteverdi's work. These texts delve into the myriad of thoughts and emotions experienced by the poet resulting from the first glance of a lover, through the realization of having fallen in love and the futility of trying to fight these emotions, and finally to the complete surrender and acceptance of love.

Chiome d'oro, bel thesoro (Golden Tresses, lovely treasures) comes from the Seventh Book of Madrigals (1619), which is the first book of madrigals in which Monteverdi strays from the traditional five-voice settings that dominated his work up to this point, and he uses many two- and three-voice settings. Subtitled *Concerto*, this book is closely tied to the themes found in *Madrigali Guerrieri et Amorosi*, as the word *concerto* has two possible meanings: the participle *consertum* meaning 'connected' or 'intertwined' as in love; and the verb *concertare* meaning 'to fight, or to combat'. Perhaps the fight is between the two, three, and six voice settings found in the book and the traditions of five-voice setting. The *concerto* and *concertare* might also refer to Monteverdi's dedication of the book to Catherine di Medici, the first dedication of his career made to anyone outside of his circle of patrons, made shortly after his abrupt break with the Gonzaga family and his subsequent departure from Mantua.

O mio bene, o mio vita (O my love, my life) comes from the collection of madrigals that has become known as the Ninth Book of Madrigals. As this last book of madrigals was collected and published posthumously, these three-voice madrigals for tenor and bass are often not included in any recordings or performances. It is set with three complimentary songs from the Eighth Book. The set begins with *Su, su, su, pastorelli vezzosi* (Come, come, come, graceful shepherds), which is the nymphs calling for the shepherds, the birds, and all of nature to join them in a pastoral dance. This is followed by *O mio bene* and *Ardo e scoprir, ah! lasso* (I burn and uncover, and yet). These are the shepherds' responses to the request of the nymphs. As much as they desire to join in the dance of love and battle of the hearts, they did not wish for their hearts to be hurt. *O sia tranquillo il mare* (How still the sea) is the slow lament of the men who await the return of their lover's fidelity.

Monteverdi is well known as a master of musical drama and received renown throughout Europe for his operas *Orfeo* (1607) and *L'incoronazione di Poppea* (1643). However, his talent as a musical dramatist is by no means limited to his operas and *intermezzi*. There are several sets of madrigals that play out small narratives or extended dramatic texts. The four songs that make up the *Lamento d'Arianna* are found in the Sixth Book of Madrigals (1614) and are drawn from the title character's lament in *Arianna* (1608), and this is the only section of the *intermezzo* that survives. In madrigal form Monteverdi sets the lament polyphonically, which allows for greater musical development of the texture that was not available to him in the monodic setting in the *intermezzo*. The inner voices fill in the space between the soprano and continuo and act as musical commentary and colour to the original setting. This helps to create a sense of physical setting for the story line that is required for the narrative of a madrigal to be fully understood outside of the original context of the *intermezzo*. This treatment includes

greater emphasis on unconventional dissonances meant to demonstrate Arianna's distress at the loss of her lover. This is heard in the opening gesture on the words "*lasciatemi morire*" ("Let me die"), and recurs throughout the lament.

Another set of pieces that come to form a dramatic set are the three madrigals "*T'amo mia vita*", *la mia cara vita* ("I love you, my life", my beloved) from the Fifth Book of Madrigals, complimented by *Sfogava con le stelle* (Vent to the stars) and *Sì, Ch'io vorrei morire* (Yes, that I want to die) from the Fourth Book of Madrigals. In the third and fourth songs Mirtillo reflects on the words of his love, first in excitement and joy that she still loves him, and then reflecting his desire that she not turn on him again. The final song is Amaryllis' response that she desires nothing more than to die the 'little death' of love in his arms.

Drama is found again in the heartbreaking *Lamento della ninfa* (Nymph's Lament). The male voices act as narration to the pleading of Nymph for death from the pain caused by the lover who has forsaken her for another. Explicit instructions from Monteverdi are found in both the introduction of the Eighth Book and in the score itself describing precisely how the voices must express their pity for the heartbroken Nymph with quiet dynamics and rhythm that is free from metrical constraint, as the Nymph herself must also weep "...according to the beating of the affect of the soul, and not the beating of a hand."

Altri canti di Marte e di sua schiera (Let others sing of Mars and his armies) is the second of a pair of dramatic madrigals that comes partway through the Eighth Book of Madrigals and is the companion madrigal of *Altri canti d'Amor*. It is fitting that this ironically light and beautiful madrigal referring to the Roman god of war be the madrigal to round out the evening with its declaration of rejecting war and its hardship in favour of love and all the good that comes with it.

MUSICIANS

JOLAINE KERLEY

Jolaine Kerley is active as a soprano soloist, clinician, adjudicator, conductor, and vocal instructor throughout North America. Jolaine is currently a sessional instructor of voice in the department of music at the University of Alberta.

Jolaine's performance career centers around oratorio and concert repertoire. Jolaine has been featured as soprano soloist with musical ensembles Pro Coro Canada, the U of A Madrigal Singers, the Richard Eaton Singers, the Alberta Baroque Orchestra, da Camera Singers, and the Alberta Philharmonic Orchestra. Jolaine has also been heard as soloist with the Indianapolis Symphony Orchestra, the Carmel Bach Festival Chorale, the Windsor Symphony Orchestra, and the Masterwork Chorus. Jolaine's 2008/2009 performance season includes Haydn's *Harmoniemesse*, Vaughan Williams *Mass in g minor*, Monteverdi's *Orfeo*, Handel's *Solomon*, J. S. Bach's BWV 61, and Zelenka's *Magnificat*, with musical ensembles Pro Coro Canada, Richard Eaton Singers, and the Alberta Baroque Orchestra. Jolaine will perform a solo recital of works for soprano and trumpet at the 2009 Carmel Bach Festival.

Jolaine currently resides in Sherwood Park, Alberta with her husband, Dustin and her two children, Jack and Sophie.

REBECCA CLABORN

American mezzo-soprano Rebecca Claborn received her Bachelor of Arts in vocal performance and Bachelor of Music in Music Education from the University of New Hampshire in 2007.

During her time there she appeared as a soloist with the University of New Hampshire Choirs in such works as Beethoven's *Mass in C*, Händel's *Dixit Dominus*, and Bach's *Mass in B Minor*. She was also a founding member of the early music ensemble Quinto.

Rebecca is currently pursuing further studies with Jolaine Kerley as a Master's student in Vocal Performance at the University of Alberta. She is the winner of the 2008 Alberta Baroque Ensemble Concerto and Scholarship Competition and in the summer of 2008 attended the Tafelmusik Baroque Summer Institute in Toronto, as well as the 2008 Master Course for the intensive study of German lied at the Franz-Schubert-Institut in Baden bei Wien, Austria. Rebecca performs regularly with the University of Alberta Madrigal Singers, Pro Coro Canada, Ensemble de la Rue, and early music ensemble Sospiri.

WENDY GRØNNESTAD

Wendy Grønnestad-Damur started her musical studies on violin, then added piano, viola, bass clarinet, saxophones, euphonium, marimba, recorders, and voice. She has sung with Pro Coro Canada (Alberta's professional choir) since 1989 and is also a member of Ensemble de la Rue, an international choir specializing in Renaissance and contemporary music. Other choirs she has performed with include Richard Eaton Singers, U of A Madrigal Singers, Chorale St-Jean, and Cantata Singers. She is particularly interested in early music and recently sang in the Edmonton première of Monteverdi's landmark opera *Orfeo*. She has also sung with the Edmonton Renaissance Singers and Collegium Musicum and she was a founding member of Trobairitz Ensemble for Early Music. Wendy holds a Baccalauréat en Éducation from the Faculté St-Jean as well as a Bachelor of Arts (Honours) in Scandinavian Studies and Music, and a Master of Library and Information Studies. She was the first

Teen Services Librarian at the Edmonton Public Library and speaks regularly at conferences around Alberta as well as having given sessions at the Ontario Library Association Superconference and internationally through the Education Institute. Wendy and her husband, musician Bill Damur, live in Edmonton with their wonderful son, Jasper.

JOHN BROUGH

John Brough has been a sessional instructor at the University of Alberta since 1997 where he has taught Music History, Conducting and Musicianship courses. He received a Bachelor of Music degree in Organ Performance from the University of Ottawa. He received his Master of Music degree in Choral Conducting degree in 2000, and his Doctor of Music degree in 2007, both from the University of Alberta. Dr. Brough is Choirmaster and Director of Music at Holy Trinity Anglican Church. He is artistic director of the Da Camera Singers, and is currently interim Director of Music of the Richard Eaton Singers. An award winning teacher, he currently teaches undergraduate choral conducting and music history at the University of Alberta and Concordia University College's School of Music.

John has an active freelance career as a conductor, clinician and singer. Along with regular singing appearances with Pro Coro Canada, he also sings with the early music group Ensemble de la Rue, and has performed with Calgary's professional quartet, Voicescapes, on a number of occasions, and feels equally at home singing as a tenor or countertenor. Most recently, John appeared in the University of Alberta's "Festival Of Ideas" as part of the professional chorus for a rare production of "Orfeo" along side world renowned soloists including Colin Balzer and Suzie LeBlanc, and a week later conducted the Richard Eaton Singers and Alberta Baroque Ensemble in a production of Handel's Solomon with a cast of soloists that included countertenor Daniel Taylor and soprano Nancy Argenta. Most of all, John enjoys performing with his friends, and feels privileged to share the stage with the incredibly talented local soloists that he is singing with this evening.

TIMOTHY SHANTZ

Timothy Shantz is a versatile musician – equally accomplished as both conductor and tenor. As soloist in the 2008-2009 season, Tim performed Handel's *Solomon* with the Alberta Baroque Ensemble and Richard Eaton Singers, Haydn's *Harmoniemesse* with Pro Coro Canada, and a staged production of Monteverdi's *L'Orfeo* directed by Ellen Hargis. Other recent engagements include Bach's *St. John Passion* (Evangelist) in Chicago, Handel's *Messiah* in Windsor and Ohio, and several contemporary works under the baton of Pierre Boulez and Daniel Reuss at the Lucerne Festival Academy in Switzerland. His solo repertoire includes Monteverdi's *Vespro della beata Vergine 1610*, Mozart's *Requiem*, *Coronation Mass*, and *Vesperae Solennes de Confessore*, Beethoven's *Mass in C*, Ivan Moody's *Passion & Resurrection* (Evangelist) and Britten's *Cantata Misericordium*. In 2008 Tim conducted his University Chamber Choir to 1st Prize in the CBC National Radio Competition for Amateur Choirs. This season also saw him take on the role of Chorus Master for the Calgary Philharmonic Orchestra and Artistic Director of Spiritus Chamber Choir. He is a candidate for the Doctor of Music degree in Choral Conducting at Indiana University Jacobs School of Music.

ROD OLSON

Tenor Rod Olson has recently begun pursuing solo opportunities after an extensive and varied career as a choral singer that began with the Augustana Choir, and includes Pro Coro Canada, the National Youth Choir, the Vancouver Cantata Singers and currently Calgary's Spiritus Chamber Choir and Supersonic Male Choir. Mr. Olson performed as debut tenor soloist for Voicescape's Sing Along Messiah in 2007 and joined Voicescapes again as the Sailor in their spring performance of Dido & Aeneas. This past Christmas Mr. Olson had solo selections with the Supersonic Male Choir's collaboration with the Savridi Singers. He is motivated by loved and not forgotten vocal mentors, Marc Hafso and Eva Bostrand and inspired by the non-stop possibilities reflected in the eyes of his daughters.

LEONARD RATZLAFF

A member of the choral faculty in the Department of Music since 1981, Leonard Ratzlaff has remained active as a singer, with performances as a soloist and ensemble singer across western Canada, the US and Europe. He received his early vocal training in Winnipeg, studying with Victor Martens and William Baerg, and he continued his studies in graduate school in Iowa with John van Cura. He has appeared in several summer festivals in Europe as a featured soloist: the Classical Music Festival in Eisenstadt, Austria, and the Robert Shaw Choral Institute in Souillac, France. Prior to his appointment at U of Alberta, Ratzlaff was very active as a soloist in Winnipeg and in Iowa. In Alberta he has performed numerous concerts in Edmonton as soloist with the Alberta Baroque Ensemble and in recitals at University of Alberta, as well as with many church choirs in the city. In recent years he has collaborated with the Calgary-based ensemble Voicescapes, singing the entire Bach motet cycle as well as numerous sacred and secular works of the Renaissance and Baroque periods. Leonard Ratzlaff's principal musical activity is conducting, and he is music director of the Richard Eaton Singers and the award-winning University of Alberta Madrigal Singers. This past June he completed a five year term as chair of the Department of Music, and he is currently on an administrative leave year.

SUSAN FLOOK

A native of Sudbury Ontario, Susan Flook received an Honours Bachelor of Music Degree from the University of Western Ontario. Upon graduating she won a position with Orchestra London Canada.

In 1987 Ms. Flook won a position in the First Violin section of the Edmonton Symphony and in 1994 she became Assistant Principal Second Violin. She is also concertmaster of the Alberta Baroque Ensemble.

HEATHER BERGEN

Heather Bergen began violin lessons at a young age in Abbotsford, B.C. She studied with Walter Neufeld, completing her ARCT in 1984 and enjoying orchestral experiences with the Vancouver Youth Orchestra. Heather attended Canadian Mennonite Bible College in Winnipeg, receiving her Bachelor of Church Music in 1987 while continuing violin lessons with Arthur Polson.

In the summer of 1987 she married Paul Bergen and moved to Edmonton where she attended the University of Alberta. Here she had the good fortune to study with Norman Nelson, finishing Bachelor and Master degrees while appreciating many and varied chamber and orchestral opportunities. Heather and Paul have 2 children with whom they enjoy reading, watching Iron Chef and playing Dutch Blitz.

RONDA METZSIES

Ronda Metszies was born and raised in Edmonton, where she studied cello with Sheila Laughton. After receiving her Bachelor of Music Degree from the University of Victoria, she continued her studies in Edmonton with Tanya Prochazka and then in Germany and Austria, where she worked with Julius Berger, Friedrich Sellheim and Heinrich Schiff.

Ronda has released two CDs of music for cello and piano on the Arktos label, both of which are frequently played on CKUA and CBC radio, as well as a music video for Bravo! Television. Until recently, Ronda was living in Los Angeles, where she performed regularly at the University of Southern California and in several local chamber music recital series.

In addition to playing with the ESO, Ronda has a special interest in early music, and performs regularly with the Alberta Baroque Ensemble. She is also a member of Kent Sangster's Obsessions Octet, whose debut jazz CD was nominated for a Juno Award in 2007.

ADAM WEAD

Mr Wead has performed across the United States and Canada, in solo performances at the National Shrine to Music Museum in Vermilion, South Dakota, the Boston Early Music Festival, and Trinity College in Toronto, Ontario. His performances have been broadcast nationally on NPR's syndicated show Harmonia and he has recorded for the Koch record label. He performs regularly with Gravitacion, an early music vocal quartet based in Champaign, Illinois, and the Studio for Early Music in Toronto. He is a founding member of both Ostraka, and the ensemble Marley's Head, which has presented early music education programs to thousands of elementary and high school students throughout Kentucky under the sponsorship of New Performing Arts, a non-profit organization dedicated to providing arts education to rural counties in Kentucky. He has also presented lectures on different aspects of early music performance practice at the University of Alberta, Bridgewater College, and the CapRock Early Music Association in Lubbock, Texas.



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